dued tones, and the Northern to use strong colors and to be characterized by force and precision. The classification is, however, artificial when applied to the Tang.

A friend and protege of Wang Wei was Han Kan, a noted painter of horses. His subjects were usually the steeds sent as tribute to the imperial court by the peoples of the North and West. A distinguished landscape painter and a leader in the so-called Northern School was Li Ssu-hsiin, a great-grandson of the founder of the dynasty. He was followed and perhaps excelled by his son, Li Chao-tao. Yen Li-te, of the seventh century, and his younger brother, Yen Li-pen, were both in high official position and both employed Taoist and Buddhist subjects and historical scenes. We hear, too, of painters of flowers and birds, of plants and insects—but to give the names of all the artists of distinction would be merely confusing.

It is possible that in many of the paintings were earlier Chinese influences—from the ceremonial processions seen on the basreliefs of the Han, and, possibly, from the formal observances in connection with the ancestral rites. Certainly there was more than one strain—Taoism, different schools of Buddhism, impulses and models from the semi-nomadic peoples with whom the Chinese were in touch on the northern frontiers and in the northern provinces, traditional Chinese forms, and the contributions from other lands and cultures which we have noted above. These were all present, acting either singly or in various mixtures on different men and localities.

Calligraphy, in the Chinese mind closely related to painting, had many devotees and the works of earlier masters were sought out and reproduced by imperial order. The dynasty could not,

however, boast of as great calligraphers as could some others.

CULTURAL DEVELOPMENTS UNDER THE TJANG: PRINTING

It is from T'ang times that we have our earliest examples of that revolutionary art, printing. From Japan, then recasting its life under Buddhist and Chinese influence, come charms of the latter part of the eighth century, in Sanscrit and Chinese, printed by wood blocks. From the grottoes of Tunhuang we have the earliest known extant printed book, a Buddhist sutra, struck off in 868, also from wooden blocks, for free distribution—pre-